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find acceptance with our wide-awake trans-Pacific neighbors, we might look for a conclusive test of its practicability.

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### GERMAN LITERATURE.

*Hermann Sudermann's Frau Sorge.* With Introduction and Notes by GUSTAV GRÜNER, Professor in Yale University. Henry Holt and Company, New York, 1900. xvii+268 pp.

THE growing interest in contemporary German literature makes an edition of Sudermann's *Frau Sorge* a welcome addition to our stock of German text-books. *Frau Sorge* is not only Sudermann's best novel, but one of the very best and purest specimens of German fiction that have appeared during the last fifteen years. The editor's work has been very careful. The introduction gives a brief account of Sudermann's life and works. It does not discuss the literary conditions of Germany previous to the "modern" movement. The editor speaks of this movement as

"those years of ferment and revolution in literature which the Germans, with their passion for literary analogies and their excessive self-consciousness and consequent exaggeration, like to call the 'Modern Storm and Stress'" (p. viii).

Such a statement without a discussion of the ideas contained in the phrase "Modern Storm and Stress" seems to me misleading and unjust. The new literary movement in Germany presents undeniable and striking parallels to the Storm and Stress of the eighteenth century, but there are very few Germans, outside of a few enthusiasts, who would attribute to this movement the same profound and permanent influence as was exercised by the Storm and Stress of the eighteenth century. Litzmann's discussion of this movement (*Das deutsche Drama, Neunte Vorlesung*) and Ad. Stern's note of warning (*Jahresbericht f. d. neuere Litteratur*, 1896, iv, 1<sup>a</sup>, 7-12), to mention only two Germans, are certainly far

removed from any "excessive self-consciousness and consequent exaggeration."

In the text the editor omits the episode in which Paul compels the two Erdmann brothers to marry the twins. This is a case of legitimate cutting down. Neither the plot nor the development of the principal characters are seriously affected by the omission. The advantage for the class-room, on the other hand, is obvious.

The editor's purpose is "to facilitate rapid, though idiomatic, translation." His notes are therefore brief; at times, perhaps, too brief, but accurate and to the point. The translations given do justice to the original and are, at the same time, idiomatic. English colloquialisms are sometimes cited to bring out the meaning of an expression more effectively. The particles, that *crux* of all students of German, receive special attention. The editor sometimes explains a rare word by some well-known synonym, a very good practice in teaching German; but as there are few words altogether synonymous, this has to be done with great care. P. 2, l. 15, *dreinschaute* = *aussah* is not strictly correct. While it may do for that particular passage it does not apply to the other passages cited: p. 70, l. 9; p. 117, l. 1. *Dreinschauen* is used there of inanimate objects, it represents them almost as personified. To substitute *aussehen* would deprive the two passages of all poetic charm. P. 45, l. 22, *verängstigt* does not stand for *geängstigt*, cf. p. 100, l. 2. There are a few other points that have escaped the editor: p. 1, l. 18, *Hangen und Bangen* is not strictly speaking an alliterative phrase. P. 100, l. 6, *Manufacturisten* is singular; it denotes a dealer in *Manufakturwaren*, that is, textile goods, especially cloth; the connection, too, points to a dealer in cloth. P. 211, l. 18, *Königsberg* is the capital of the province of East-Prussia. The province of Prussia ceased to exist in 1878, when it was divided into the two provinces of East-Prussia and West-Prussia. The book is well gotten up and contains a good portrait of Sudermann.

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